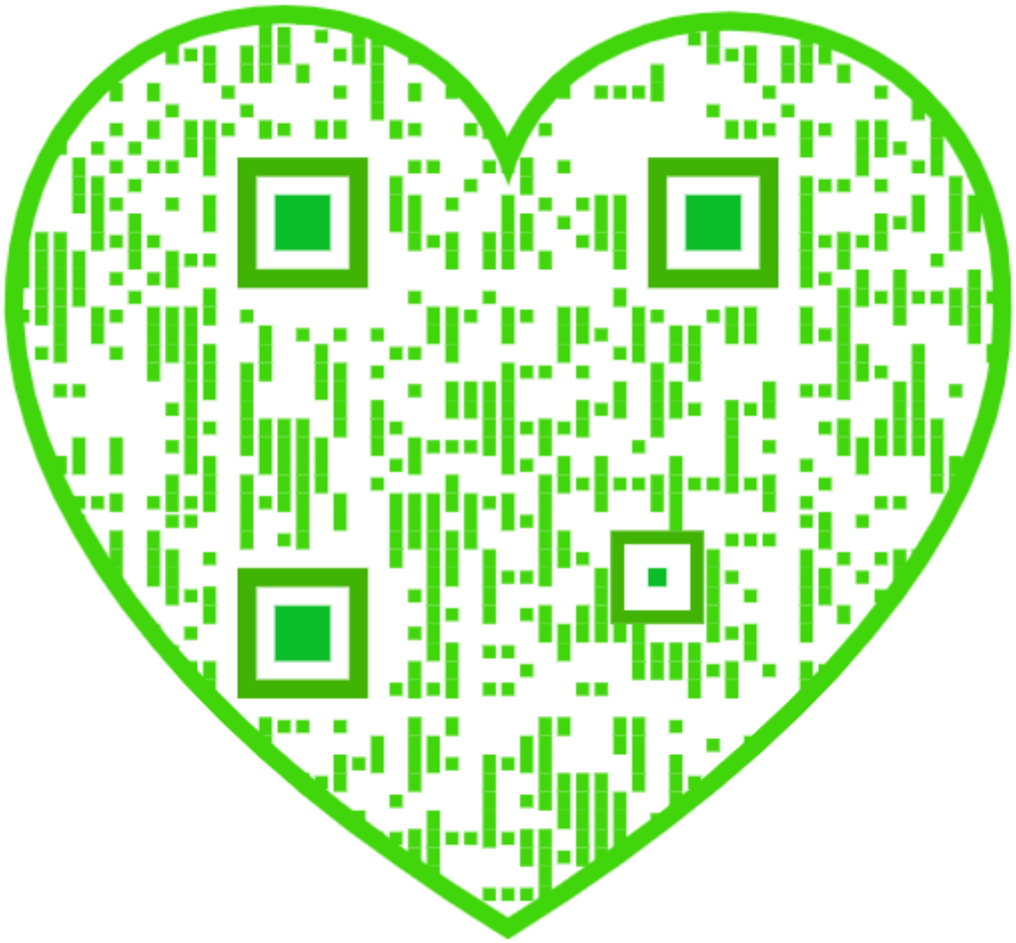
PRACTICAL UNARMED COMBAT

by M. FELDENKRAIS

AUTHOR OF "JUDO"



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with 79 illustrations from original photographs

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PREFACE

I HAVE often been asked, after Judo contests or demonstrations, to show a " trick " by which one can invariably master an opponent. These requests were put in a way that left no doubt that their authors were convinced that such a thing would be too good to be true.

Yet this is not quite impossible and there are " tricks," the application of which is very general. I have pointed out elsewhere* that a self-contained system of defence based on one fundamental movement can easily be evolved. This book presents one such system based on a simple movement which can be learned by everybody : men and women, old and young, for it demands no special feats of strength, swiftness or general fitness. Its effect is immediate after a few trials and the only thing to learn is how to get the chance of securing the hold. That is what this book is out to teach you.

Quite recently, after attending a few Judo lessons under my instruction, Lieutenant Felix G. Apthorpe commanding a Home Guard platoon approached me with the request to teach his men unarmed combat.

This gave me the opportunity of testing in practice the soundness of the idea underlying this work. The result was encouraging. After a few lessons another platoon in the vicinity joined in. In a few months practically the whole

*See *Judo*, pages 141–143. Frederick Warne & Co., Ltd.

battalion has been trained. This was due to the tenacity and devotion of Mr. Caldwell Ker. His clear understanding and helpfulness turned hard work into real pleasure.

It was not practicable to satisfy demands coming from farther and farther away so I compiled this work as a guide for those to whom I cannot give personal attention.

I am glad to express my thanks to Lieutenant Apthorpe and to Lieutenant T. W. Hirst whose keenness in securing any possible advantage for their men gave me the possibility of perfecting this work.

My thanks are also due to Sergeant R. D. Keynes and Corporal Hughes who kindly agreed to figure in the illustrations and to Mr. Donald S. Herbert, F.R.P.S., for his kindness and skill in preparing the photographs.

The text has greatly benefited as a result of critical reading by my friends, G. N. Ward and Dr. H. F. Willis, and I am indebted to Miss Madge King for the careful preparation of the typescript.

INTRODUCTION

It goes without saying that without " tools " nobody can fight a soldier armed with modern weapons with any chance of success when attacked from a distance. We naturally assume then that you are provided with adequate " tools " to meet the enemy at least on equal terms.

There are, however, many valid reasons why you should acquire a sufficient amount of skill in using your body only for your defence. You cannot carry with you all the ammunition you may want. You may be surprised at close quarters by the attacker so that you cannot make use of your weapons. You may be forced by a superior enemy to surrender your arms, and so on. A glance through the illustrations will convince you that there are situations in which only a man in the forces is likely to be involved and from which he cannot extricate himself without a weapon unless he uses the methods depicted.

It is universally admitted to-day that a man of the forces conversant with unarmed combat is a greater asset than one who is not. The actual number of lives saved in modern warfare by unarmed combat methods may as yet be very insignificant. There is, however, much likelihood that it will be greater than is commonly believed before this war is over.

But this point is irrelevant and unimportant compared with the major issue of rendering the whole of the fighting forces more efficient and reliable. That it is so, is borne out by the inclusion of unarmed combat methods in the training of picked troops like the Commandos.

When considering means of defence against an armed opponent it is natural to think of Ju-Jitsu, as indeed it is the only method of dealing with this subject. (It may be interesting to notice, by the way, that the word Ju-Jitsu is used only in Europe and is obsolete in the country in which it originated, as is the method it is used to denote. Both are replaced by a more scientific and much more efficient system called Judo).

Anyone who has tried to acquire a knowledge of this art has certainly soon become aware of the considerable time that has to be devoted to the acquisition of the skill necessary for successful application of the method. Any Judo expert will tell you that something like five years of two lessons a week are necessary in order to become reasonably conversant with all the ways of this subtle art.

For Judo does not teach so many tricks, but rather inculcates in the mind and body a special sense of balance and action enabling the body to react to an unforeseen attack, smoothly, swiftly and in the most efficient way.

Even if we decided only upon a limited number of tricks, at least a few months would be required, for indeed the whole time is wasted if the men do not feel more confident than before, and they will not feel confident unless a high degree of skill is attained. Without this the acquired knowledge is of little practical avail, if any. Thus, long and meticulous training cannot be dispensed with even in such a scheme.

From the point of view of the Home Guard here and

elsewhere, we cannot launch ourselves on a long term training. It has to be made ready for an emergency, which may take place while you are reading these lines. That is why I devised this emergency course. It provides a " first-aid " equipment. Good medical treatment will be looked for as soon as possible. If we have the leisure to build up subsequently all-round fighters out of all the men, so much the better. But a " first-aid " is always a good acquisition.

Now let us see what our first-aid box contains and whether we can depend on it in case of emergency.

A hasty glance through the text and illustrations in the book will show you that the field covered is quite large. At any rate, the most probable cases of emergency are met.

It will also show you that it is all centred around one fundamental movement.

The advantages of such a condensed system are very substantial for, in a lesson lasting one hour, a single movement can be repeated at least a hundred times ; then in the following lessons this movement appears repeatedly in unexpected modes and applications through which a keen interest is maintained during the entire course. By the time this is completed one has repeated the fundamental movement more than a thousand times, which is sufficient to attain a high degree of skill in its performance.

There being only one movement which is so familiar, little conscious effort is necessary to bring it instantaneously into action. There is, moreover, no room left for making mistakes as to the choice of an appropriate movement.

The great advantage, however, lies in the fact that in a fortnight or so, the whole body of a service, the Home Guard or others could be trained and made ready for an emergency which may be imminent.

No special athletic feats, or excessive strength, are required for the successful execution of the movement. This makes it especially suitable for the Home Guard where all ages are represented. In the hands of virile young men it will be a very dangerous weapon.

Incidentally it may be interesting to notice that the movement in question is of little avail against a man wearing a British tin hat. The horizontal rim projecting backwards is a real hindrance to its performance, while the enemy, as can be ascertained from " Spot at Sight Chart No. 1 " adopted a tin hat that makes the application of the movement easier and more effective.

But all this is only the background for the outstanding feature of the movement, namely, its efficiency. It is easy to secure, it works against a much stronger opponent as well as against a weak one ; moreover you are in safety while applying it. In short you can depend on it. All that is necessary is the will to learn it and to try at once.

WARNING

HURRY creates confusion. Very little speed is gained by trying to go too fast. Real speed is gained by simple, smooth and well balanced movements. The only way of acquiring these is repetition—calm repetition—especially in the beginning before you are absolutely sure that you have well assimilated the text.

You must not use your full strength. This would be sufficient to kill your opponent, and therefore cannot be tried twice on the same man. If you cannot obtain submission with little effort your execution is incorrect. The most common mistakes are pointed out and great care has been taken to make things clear. Read the particular passage again before applying more strength.

The Judo method of announcing submission or " breaking " an engagement should be adopted. That is, when your opponent taps on his thigh, on the floor or on your body with his hand, or just claps one hand against the other, you should invariably and instantly relax and set him free, otherwise permanent injury is unavoidable. The tapping should consist of two successive loud reports produced by the hand at the points of contact mentioned above.

All jerks should be avoided. Increase your effort gradually until your opponent taps. After a few trials you will feel

how far you can go without injuring him and will get the knack of acting smoothly and swiftly without jerks. Jerky movements are often harmful but never reliably efficient, while skilfully controlled movements can be as deadly as necessary.

The other extreme, *i.e.*, unnecessary softness in execution is also to be avoided. You should secure the proper hold and carry it out firmly until your opponent taps. Don't forget that one day your life may depend on that hold and you should be able to bring your movement to its ultimate conclusion.

The movements throughout the book are simple ; indeed they are so simple that a special warning is necessary. Many will be prone to think that reading or trying them once or twice would do. On the other hand some may think they are too simple to be of any use. Well, the most marvellous music is played by simple finger touches on a simple key of a piano. It becomes marvellous when these movements are done by a master. Doing the right thing at the right moment, the ease, and the skill acquired by constant exercise enables the man to convey the most delicate feeling just by simple touches. You can see and hear how it is done but you can hardly hope to produce the same effect. Without work no genius is of any avail. Repeat the movements as often as instructed, as closely as you can, and you will soon realise that you have not been wasting your time.

The illustrations show action with bare weapons. To begin with, you must use a wooden stick of the size of a knife, with rounded edges, or use the bayonet in its scabbard. Only after your movements become natural, simple and smooth should you attempt to use naked steel. When you do, you must repeat the movements in slow motion only,

until you get used to the sight of the glittering weapon. However proficient and sure of yourself you may feel, you might slip, your opponent may prod the weapon forward just when you were about to say something and the damage is done. So again, be careful ! At the same time don't think that training with harmless weapons will do. Unless used to the sight of steel pointing at you, exceptional qualities are necessary to enable you to keep your head in real action.

FIRST LESSON

THE ultimate value of an exercise lies in the action your body will perform spontaneously, without conscious effort, long

FIG. 1.

after you have forgotten how, when and where you have learned it. The operation you have exercised repeatedly, rather than what you had in mind, is voluntarily executed by

the physical body and is readily reproduced in spite of yourself.

It is important to realise this before you start training, for your life may one day depend on how well you were trained.

FIG. 2.

If from the beginning you perform alternately correct and faulty movements your body will have a tendency to reproduce either of them. You must therefore proceed cautiously from the start, sacrificing speed to precision, so that the spontaneous movement on which you depend will be the

correct one—there being the correct mental picture only in your unconscious memory. It is more profitable to do a movement ten times correctly, than a hundred times where faulty and correct movement alternate at random.

Now let your opponent sit on the floor in the position shown in Fig. 1. Kneel on your right knee close behind him. Put your right fore-arm round his neck, clasp your

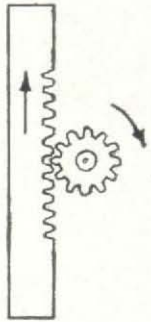

FIG. 3.

hands together and gradually, without jerks, tighten your grip until he taps on his thigh. Repeat three times and change places with your opponent.

Resume your position behind the sitting opponent as before. Bring your right fore-arm round his neck and turn your right wrist anti-clockwise as if unscrewing a screw, then slide it in this twisted position under his chin. Clasp your hand as shown in Fig. 2. Tighten your grip until he taps.

Note the way the hands are kept ready in Fig. 1 as well as the position of the left fore-arm placed on the opponent's shoulder. It is also essential that the left hand should face

FIG. 4.

palm upwards and be under the right and not vice versa.

The details of the two last paragraphs are of paramount importance for they transform the simple tightening of your arm into a complex movement which, in addition to the compression of the throat, exerts a constriction of the windpipe (trachea) and a pull upwards. The action of your right

fore-arm untwisting itself back to its normal position is similar to that of the wheel in Fig. 3 and the effect on the windpipe (trachea) is the same as on the rack, plus a compression.

The relative position of your hands makes sure that the narrowest and hardest part of your right fore-arm is in

FIG. 5.

contact with the opponent's throat, thus applying the maximum possible pressure.

Examine Fig. 2 attentively and note the position of the right arm behind the nape of the opponent. Beginners often press their chest bone against the opponent's nape. This is wrong and it is ineffective.

Make sure you have grasped correctly what you are expected to do ; try six times and let your opponent go through the same number of movements.

Fig. 4 shows the movement completed. The tightening

of the arms is accompanied by a push of the right arm, or rather the shoulder, against the nape and a hardly noticeable shift of your hands to your left, your fore-arm thus sawing his throat. Note the opponent's position. His balance is slightly broken backwards. You are now not only choking him but pulling the vertebræ of his neck powerfully apart. Be careful not to be brisk and jerky but to use only a small part of your strength, for the dislocation of these vertebræ, or the head, may be fatal and even a slight sprain may produce incurable paralysis of the limbs and trunk.

Repeat the movement again, paying due attention to all the details.

Resume the position of Fig. 4. Lift your right knee off the ground, step back one pace without letting go the opponent's head, and break his balance completely. His belt should now be touching the ground. Fig. 5 shows this position. He is no longer sitting, but is lying on his back with his legs in the air. The weight of his body is now added to increase the stress on the vertebræ of the nape of the neck.

Study the position of your head in Figs. 5, 13 and 16, and that of your right shoulder in Figs. 26 and 27 if the opponent's head continues to slip out of your hold.

Note how wide apart your feet should be. This gives you a very stable lateral balance which enables you to check any wriggling or lateral twist of a powerful opponent fighting for his life. This is important only during the very short instant of breaking the opponent's balance—afterwards the hold tells instantly, as the slightest effort of your arms and the right shoulder will silence the opponent for good. Remembering this, do not use too much strength while training. Repeat a dozen times and let your opponent do the same.

SECOND LESSON

TAKE up the position of Fig. 2, kneeling on your right knee behind the opponent. Bend your head forward so that your right cheek touches his left cheek, get up to your feet (Fig. 6) and roll backwards straight on to your back. You must

FIG. 6.

avoid sitting down and then rolling on your back as this is much slower and moreover, makes the unpleasant contact of the base of the spine (coccyx) with the ground unavoidable.

While rolling on to your back wrap your legs around the opponent, just above his hips, where he wears his belt, and

hook them as shown in Fig. 7. Roll over to your left side' take the upper part of your body right backwards, and tighten your arms, at the same time pushing your opponent forward with your hips as in Fig. 8. The result is obvious. Again remember to proceed smoothly without jerks and using only a fraction of your full strength. A quarter of your strength should be enough to make your opponent tap. The

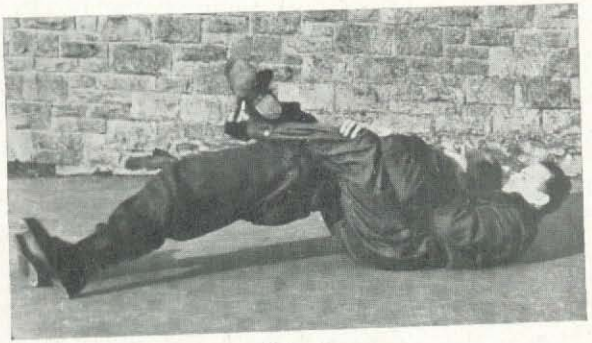

FIG. 7.

other three quarters should be kept in reserve for an extremely powerful opponent or to make good any imperfection in performance in case of emergency, otherwise, if you are not careful you will have to look for another victim for your further study.

You can of course roll over to your right and continue as before. This is shown in Fig. 8a. You will soon learn to use these backward rolls.

Now both stand upright. Face your opponent's back

FIG. 8.

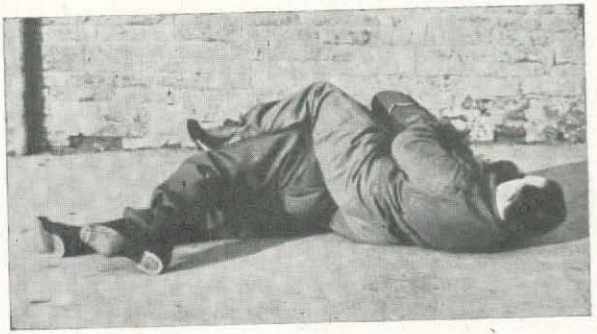

FIG. 8a.

(Fig. 9), slide your right arm with your wrist turned anti-clockwise as clearly seen in the figure. Clasp your hands in the usual way, carefully observing all the details, especially

FIG. 9.

that of the pressure produced by your left fore-arm on the opponent's left shoulder. Tighten your arms, and when sufficient pressure is exerted by your right fore-arm, untwist (Fig. 10) your right wrist to its normal position. As

explained in Fig. 3, your fore-arm will engage like a cog under the chin to the correct position.

Pull the opponent's head backwards to lean against your

FIG. 10.

right shoulder, pushing forward powerfully (there is no danger this time), with your hips as in Fig. 11. Note also the use of the right knee in the figure.

Fig. 9 has been made on purpose to show how to deal with an opponent who has become aware of your attack and has lowered his chin, preventing you from sliding your fore-arm to the required position. This will, of course, not

be the general case, but if you get the habit of twisting your right wrist every time you wrap your arm around the opponent you will find no difficulty in carrying out your movement even if the opponent has lowered his chin as described.

FIG. 11.

The opponent's balance having been broken, move backwards as in Fig. 12, tugging down, and at the same time improving your own balance by spreading your legs apart as in Fig. 13. Move backwards until the opponent's belt touches the ground and then push forward with your

shoulder, tightening your arms with the effect shown in Fig. 14.

Repeat, starting from the standing position as above, a dozen times at least, until all the details are fused into a

FIG. 12.

single smooth movement, and then let your opponent do the same.

If the opponent tries to get hold of you as in Fig. 15 (which is the only thing he can do), take no notice of him. Tug down (see illustration) and resume the position of the

body shown in Fig. 16, where the whole weight of your body and the strength of your loins are brought into play. Be careful and smooth in your movements while trying. Repeat several times.

Note the way the opponent is pinned to the ground in Fig. 16. Constant pressure against his throat must be

FIG. 13.

maintained with the arm, otherwise you will be helping him to sit up and all the pains taken will be wasted.

The movements shown in Figs. 5, 14 and 16 show the climax to which all our efforts tend. Repeat it twenty times, and more, if necessary until you get the knack of compelling the opponent, without hesitation or failure, to submit and tap. In real action you would go on until all resistance is blotted out.

Let us examine what your opponent could do to prevent you from achieving this. We have already dealt with him when he is pressing the chin down, and the movement is carried out with no difficulty in spite of it.

He may try to push you back as in Fig. 17 and make you lose your balance. Here the movement that we have learned in the beginning of this lesson comes in. If you feel him

FIG. 14.

attempting such an action, yield to it, roll straight on your back (Fig. 18) and finish as usual.

He could also catch your right fore-arm as shown in Fig. 19, thus making it impossible to produce any compression of the throat and push you backwards, at the same time bringing his other hand to help the first as in Fig. 20. Again yield to his impetus, roll on your back, wrap your legs around him but do not hook them. Fig. 21 shows how the legs are wrapped around his thighs this time. Turn to your right side or left side as shown in Fig. 22, push your

FIG. 15.

FIG. 16.

FIG. 17.

FIG. 18.

groins as far forward as you can (without jerking, of course, while training), your legs holding his thigh backwards, and now tug powerfully but gradually further backwards, straightening your back, while holding him tightly with your arms close to your chest. He cannot make the usual sign of

FIG. 19.

submission, for if he lets go with his hands a sudden increase of flexion of his body will break the small of his backbone. The same result will be achieved if you jerk or use your full strength. So be careful and let him free as soon as he grunts for this is the only thing he can do in his present predica-

ment. Fig. 23 shows the opponent having succeeded in preventing your right arm from touching his throat. It is obvious from the illustration that this will not help him to get free.

You may be tempted to finish the movement always with a roll on your back; indeed it is easier than the finish we

FIG. 20.

have learned before and which is shown in Figs. 5, 14 or 16.

Nevertheless you must train yourself to proceed generally as we have learned originally, as this gives you greater freedom and can be performed with lightning rapidity. Moreover, as soon as you hear the ominous crack of the

FIG. 21.

FIG. 22.

victim's neck, you are free and ready to face other opponents. You can also just bring the opponent on to his back, then kick in the region of his ear and you are again ready to fight other enemies.

FIG. 23.

Rolling on your back entangles you for somewhat longer, during which time you are helpless should a third person intervene. Learn it properly but use it only when compelled to, *i.e.*, only if through your slowness or for any other reason your opponent succeeds in getting hold of your fore-arm or in pushing you off your balance, as previously explained.

You may derive encouragement by realising that after two lessons only, you could deal with a sentry, for instance, much

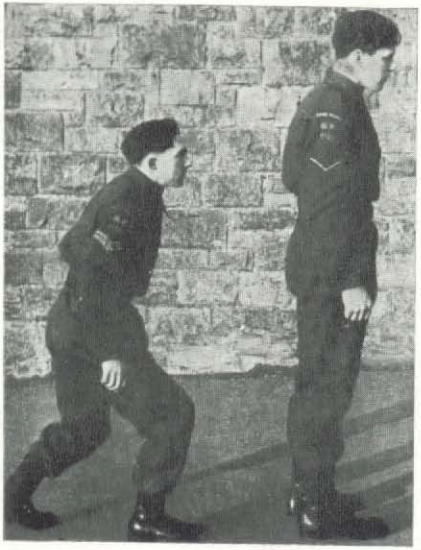

Fig. 24.

better than if you were armed. If you succeeded in approaching him within leaping distance (Fig. 24) you have a better

chance of success in overcoming your opponent than by shooting a pistol or using cold steel. The first makes noise, the second does not prevent him from making a noise.

Fig. 25.

Fig. 24 also shows what to do if you are short and your opponent tall. Take up the position of the shorter man in the figure, leap on to the opponent's back, throwing your

right fore-arm under his chin and clasping your hands as usual. (See Fig. 2).

Note the position of your feet in Fig. 25. You should

FIG. 26.

squeeze your opponent with your knees only, but beware of throwing your legs around his waist. It is most likely, indeed, that they will be grabbed and held tightly, and unless your lock tells instantly the opponent can throw himself

on to his back, and the base of your spine (coccyx) will bear the brunt of the impact against the ground under the double weight.

If, on the other hand you follow the illustration closely, you will see that your feet can be put on the ground if necessary. In fact this should be done simultaneously with the clasping of your hands. Weighing down, while your

FIG. 27.

knees push forward and downwards, breaks his balance; then proceed as in Fig. 26. This is your customary movement and Fig. 27 shows the usual result. Repeat ten or twenty times and change places with your opponent.

Again, if you are very small compared with your opponent, you may, though it is very unlikely, find yourself hurled forward over your opponent's shoulder as in Fig. 28. Cling to him, squeezing your knees together as hard as you can and strangle as much as you can.

On feeling your opponent stooping forward, bring your feet inside his thighs as in Fig. 29. The illustration shows the position which your opponent is most likely to assume under the momentum of the two bodies hurled forward.

Fig. 28.

Round your shoulders and tuck your head down and you will find yourself rolling over as in Fig. 30. After all the trouble taken by your opponent you are in the most favour-

able position you could have wished for, as shown in Fig. 31.

You will notice that the completion of this movement is the same as that in Fig. 8, on page 23.

Fig. 29.

Though the photographs were taken on concrete, you should make your first attempts on a soft lawn several times, before attempting it on a hard floor. Repeat as many times as you can and let your opponent do the same. With a little

training you will find it easy to make your opponent roll to the side instead of rolling straight overhead. Little imagination is necessary to see this on a close inspection of Fig. 29.

The reader who is indulging in perusal only, without

FIG. 30.

practical application is now invited to stop and give it a trial. Things look so complex when described in words and on paper. They are so much simpler to do, and to understand by the experience of the physical body. Follow the instructions of this book or those of a better one. Neither are worth reading if they cannot convince you to start practising at once.

The first phase of our study is now complete. It is as if you had acquired a weapon and learned how it functions. You have also learned how to handle it so that it does not misfire. If you feel that the weapon kills and that you can

FIG. 31.

depend on it, you can proceed to learn something about hunting, for you need more than a good gun to become a skilled hunter. If you don't feel that way, continue practising until you are convinced in your own mind that you can master any opponent, providing you can approach close enough from behind.

FOURTH LESSON

STAND right in front of your opponent, facing him. Reach out your left hand, get hold of his right sleeve half way between his wrist and his elbow, at the same time stepping

FIG. 32.

forward and slightly to your left with your left foot. Fig. 32 shows this accomplished.

Try the hold again, this time with a short pull on the grabbed sleeve towards your right and a larger step with your left foot behind the opponent, just skimming his body.

Start again, making sure you let go the sleeve at the end of your short pull to the right and lifting your right arm bent at right angles at the elbow. Fig. 33, naturally leading to Fig. 34, shows this in action. Clasp your hands as usual,

FIG. 33.

your left fore-arm carefully placed on his shoulder in the way already learnt. Tighten your arms, pushing forward with your groins and you have learned how to secure the lock on a man who attacks facing you.

This short pull (Fig. 32) is not meant to be strong enough to pull the opponent forward. He may be so much heavier

and stronger than yourself that it is impossible for you to achieve this. Moreover, this is not looked for. A man pulled in this way will always stiffen his body to resist. It is only meant to make sure that during the short interval while you

FIG. 34.

are shifting your body on to your left foot (Fig. 33) your opponent is engaged in resisting your pull, *i.e.*, he is not doing anything to interfere with your securing the advantageous position behind him.

If you bend and lift your right arm just when you shift your body on to your left foot, there is no great harm in pulling the sleeve hard. But too hard a pull will spoil every-

thing. The right one is the pull that is just sufficient to make him step forward with his right leg as shown in Fig. 33.

Another very important thing to observe is the nonchalant and relaxed attitude (Fig. 32). The motion should not stiffen

FIG. 35.

your legs and hips. Relaxation comes of course with skill, but if you think of it you will acquire it sooner.

Now try twenty times at least and change places with your opponent. The more you do this movement the better. Repeat it until the pull on the sleeve ends with the opponent in the position of tapping in one smooth single stroke, and then try again.

The same movement is now to be repeated, pulling the opponent's left sleeve with your right hand. Now step for-

ward with your right foot and slightly to your right while pulling the sleeve with a short soft motion, at the end of which you loose the sleeve. Bring your *right hand* around the opponent's neck and conclude as usual. You must not

FIG. 36.

invert the position of your hands in the final lock, irrespective of whether the hold is applied after shifting yourself into position, either from the right or the left of the opponent. There should be only one way to finish off the hold. If you learn both holds you leave room for confusion at the most critical moment. Some people have a mania for symmetry

in the movements of their body. They must know that perfect symmetry is almost excluded and in our case futile, and endangers the soundness of the whole edifice.

You can hardly imagine an attack by an armed or unarmed

FIG. 37.

adversary without his arm more or less thrust forward. Any such attack is liable to be thwarted and turned to your advantage by the methods you have learned. We shall go through the most dangerous ones and the less obvious.

Suppose your opponent is about to stab you. He may go for your throat, or more generally, for the upper part of

your trunk, in which case he will be holding the knife and aiming in the manner shown in Fig. 35.

This is a very dangerous attack, for the slightest penetration of the weapon will sever vital organs like the common

FIG. 38.

carotid or jugular vein or, if the blade is wide, both at once. A deeper penetration will cut through the bronchus.

To the disappointment of those who believe nature to have taken the greatest care of man it is quite obvious that no protection is provided for this part of the body. Unless we use the whole of the body to destroy our assailant nothing

will stand between us as a mechanical shield. In fact any animal or beast attacking a man goes primarily straight for his throat with its fangs.

Let your opponent take a smooth stick with rounded ends

FIG. 39.

and use it as a knife. At this stage to use a real knife will be looking for trouble and you may be sure you will get it. So stick to the stick.

Fig. 36 shows the relative positions to be taken up. Let your opponent proceed in slow motion, moving his stick towards your throat. With your left hand, the thumb being

kept flat along the palm as seen in Figs. 37 and 38, push over his arm towards your right. This push should be a brisk, short sweep. Your hand should touch the opponent's arm

FIG. 40.

just above his elbow, if his arm is somewhat bent at the elbow (Fig. 37), or at the elbow if the arm is more or less straight as in Fig. 38.

Step with your left foot forward and to your left, at the same time lowering your body by bending the knees. Fig. 38 is

very instructive in this respect. Keep your eyes open, following the opponent's elbow. Note how far the steel is kept away from you in correct execution. Even a bayonet

FIG. 41.

would not be long enough to touch you. This is where our method is so much safer than some used elsewhere.

The push over to your right is not meant to turn your opponent, though in swift action it sometimes does. It should only clear the way for you to move behind the opponent as already explained in conjunction with Fig. 33.

It is obvious that the thrust being deviated and avoided, the usual fate awaits your assailant, and Figs. 39–42 are self-explanatory.

Repeat slowly ten times, and after your opponent has done

FIG. 42.

the same try a little faster. Try to be simple, smooth and precise in your movement. No haste or use of strength will make your movement more efficient, but calm repetition will.

So repeat as many times as you can before becoming bored with it and change positions as customary.

Go through the last lesson rapidly. Now let your opponent attack you with his wooden knife as in Fig. 43. Note the point of the knife thrusting upwards. A simple thrust forward is very likely to hit the belt, cartridges or other objects that will stop the knife from producing a deadly wound.

Stand exactly in front of your attacker, hardly lifting your heels from the ground, your hands hanging relaxed. Let him thrust his weapon, aiming at your abdomen. Step with your left foot to your left and slightly forward, while your left hand pushes the attacking arm (behind the elbow) over to your right with a short, smooth and quick movement.

Examine Fig. 44 and note the stooping attitude of the body which is due to the man withdrawing his abdomen away from the point of the knife. Keeping slightly on your tip-toes facilitates this attitude. Note also the position of the thumb held tightly alongside the other fingers, the hand being held flat.

Start the movement afresh, another thrust being directed at your abdomen. Your sharp push of the opponent's elbow to your right is now accompanied by a smart step to your left bringing you behind him as usual. Fig. 45 shows this clearly. Beginners often keep up the pressure with the left hand against the opponent's elbow too long. This should be avoided, for once the knife is deviated, following up the elbow serves no purpose. Moreover, it hinders your movement forward and delays your left hand clasping your right hand. This figure also shows your right arm already bent and sliding under the opponent's chin before he has realised what is happening. Note that you need not hurry. Your movement is swift because you are doing the right thing

FIG. 43.

FIG. 44.

without wasting your time, useless agitation being eliminated by the clear knowledge of what you are doing.

Fig. 46 shows another view of the position depicted in Fig. 44.

FIG. 45.

Repeat the attack and when in position behind the opponent (Fig. 45) press your groins forcibly against his hips after having tightened your clasped hands as usual. Figs. 47 and 48 show the succession of movements leading to the known finish shown in Fig. 42.

Repeat twenty times and then let your opponent do the same.

Now let yourself be attacked, the knife arriving at your

throat and then at your abdomen, alternating the two until you are willing to let your opponent take your place.

You should be able by now to parry a straight right to your jaw. Examine Figs. 37, 38 and 39 and you will see that the only difference between a straight right punch to your jaw

FIG. 46.

and the knife thrust is that the punch approaches you faster than the knife. But if you followed the instructions, your movements ought to be smooth and therefore swift enough to avoid the punch. Anyway, try it slowly at first, then gradually work up to normal speed.

It is more common to speak about a straight left to the jaw, and this reminds us that we must learn how to parry a knife thrust delivered with the left hand.

This is very important for there are many more people left-handed when using a knife than when doing anything else, for handling knives is not taught by parents at home, nor by teachers at school, so that the number of people who are likely to hold the knife in their left hand is relatively important.

FIG. 47.

Read pages 47, 48, again (Fourth Lesson) and note carefully that the lock is to be performed as usual by throwing *your right arm* around the opponent's neck and not otherwise as you may be inclined to do.

Try to push the attacking left elbow over to your left, sliding forward with your right foot. Here it is even more important than before to break very readily, the contact

of your right hand with the opponent's elbow, as you need it for the lock as soon as possible.

After you and your opponent have repeated a sufficient

FIG. 48.

number of times, try the knife thrust at the region of the abdomen, delivered equally with the left hand.

You will find no difficulty now in parrying a straight left. This being tried as many times as necessary until you feel conversant with the movement, give your opponent also the opportunity of learning it.

SIXTH LESSON

REHEARSE rapidly the previous lesson. You will find no difficulty now in parrying an uppercut delivered with the right or the left. To make sure, just try methodically, slowly to begin with, gradually speeding up to normal action. Twenty trials with the right hand and as many with left are enough.

Now alternate attacks. Let your opponent try to hit you first with his right then with his left, then again with his right. All the movements with the fist should now be rehearsed in this way.

This being judged adequately done and with satisfactory results, but on no account otherwise, let your opponent attack you regularly and rhythmically with either hand as he chooses, the movements being regular but the alternation at his choice.

Exercise these and you will soon find out that you know, an instant before the blow is delivered, with which hand it will be done.

There is, of course, no use in going through the knife attacks alternating right and left. You push over to the side the hand thrusting the knife and that is that. You do not move while the assailant does the actual action of killing.

It might be profitable to make clear a basic principle underlying Judo, the present lessons being on similar lines. A Samouraï fable will serve this purpose without abstract speculations.

A famous expert in the art wished to find out who among his disciples had grasped his teaching most fully. He gathered them and asked the following question.

" Imagine your sleep disturbed by the noise of footsteps which you realise to be those of your declared enemy. You then hear him cautiously opening the door. He is armed, he glides stealthily into the room, shuts the door to prevent the half light of dawn from waking you up and then proceeds noiselessly towards you. Knowing what you do, what is the precise moment you would rise to attack and destroy your enemy? Can you explain your choice? "

Try to answer the old man before learning the reply of his favourite pupils, which made him so happy that he did not mind departing for a better world. Anyway, so runs the story.

The answer that made the master happy was, that the assailant should be attacked while he is shutting the door. The justification of this is that before shutting the door the assailant is all attention and may take up a different line of action as circumstances change. He may even give up for the time being and look out for another opportunity.

After shutting the door the odds are too much in his favour considering the recumbent position of the victim. But he will not shut the door until he is satisfied that everything is all right. Thus, while shutting the door, his mind moves from caution to the conviction that he has cornered his prey. He has trapped his victim and is so sure of it that he will probably not mind his victim now waking up, once the door is shut behind him. So before this is accomplished, and while he is engaged in this action, attack him. This is the moment! Take him unaware at the very moment when he is about to relax, due to the feeling of safety creeping into his mind. This is your chance, for now he is most vulnerable.

If you examine all the illustrations you will see that the attack is made on the assailant at the moment his action is

irrevocable; when he is most sure of his prey. The reason for that is now clear. Before the act of killing is undertaken he can feint, or change his mind. You must attack while he plunges his knife with weight and determination, not before. Of course, afterwards is too late so that you must time your attack at the correct moment. If you have been following the instructions and practising them, you will certainly feel which is the right moment. You must attack when the assailant is engaged in an action which he believes to be final. You will know what he is going to do the next instant and the exact position of his body as though he were motionless. The previous exercises were intended to put the body in a state of readiness to strike out at the right moment and make use of the only chance available.

It is easy to understand now why it has never been insisted that you should be swift. There is no need to be swift, so long as your timing is correct. The important thing is to act at the proper moment as described. Smooth action, clear thinking and, above all, practice will achieve far more than haste.

This is important because you are going to use naked knives for further training, so you must go slowly.

Let your opponent attack you in slow motion to begin with, in all the ways of attack we have seen. At least twenty exercises should be done at every stage before going on to the next.

These repeated warnings may induce the idea of great danger. The danger is slight, but, if one in a thousand of the exercises leads to an injury there will be a fair number of victims. There is no need to be scared stiff; to be careful is enough.

Carry yourself easily, breathe normally and don't stiffen

your muscles. It is astonishing how much more simply and easily one does things breathing freely and with the face relaxed, especially the lower jaw.

The purpose of training with bare weapons is not to learn anything new, nor to improve your speed, but to accustom you to the sight of the weapon, so that you maintain this relaxed and easy attitude in real combat. Without that attitude of mind and body all the speed you possess is of little practical avail.

SEVENTH LESSON

THE content of this lesson and the illustrations may not convince the reader. This is understandable because the result promised is difficult to believe. The fact is that it works. Those who follow the instruction, practising regularly as advised, will find no difficulty in obtaining the result shown in Fig. 55, and this is all we are concerned with.

Let your opponent fix his bayonet with its scabbard on his rifle. Lift your hands, turn your back to him and let him thrust the end of his scabbard at your back. Such a situation can occur only if the opponent wants you to go ahead to a destination he has chosen. He uses his bayonet to urge you forward. You do not obey very readily. He certainly does not kill you—he could have done so before. He certainly wants you alive, for some time at least.

There is no choice left and you must obey. You advance, step by step. Try to do so in action, then examine Figs. 49 and 50 and then try again walking in front of the bayonet. You will feel that starting with your right foot from the position shown in Fig. 49, which is the normal, usual and natural one, every time your right foot is advancing the contact with the scabbard is broken (see Fig. 50).

Repeat the movement and observe now that every time your right foot is advanced your hips are turned and your back, especially the part at which the bayonet may be applied, is not perpendicular or normal to the bayonet, but inclined. In fact the angle is quite grazing and the smooth end of the scabbard will slide forward when pushed, as if on an inclined plane. Start afresh and try to produce a sufficient tension of your hips to make the scabbard end slip forward. You will

FIG. 49.

FIG. 50.

see that a conscious movement hardly noticeable from that of normal walking is ample.

Now try again and when you feel ready, advance your right foot, half completing the shifting of your balance on to the advanced foot; complete the normal twist of your hips, while your left arm is lowered in a backward short swing to take you out of the way of the point of the weapon, and step with the left foot towards your opponent. Examine Fig. 51 and try again. It is easier to perform the movement if the right foot steps somewhat on the ball of the foot and the twist to the left is done without letting the heel down heavily on to the ground.

Fig. 52 is taken in full action. Observe how simply the swing with left arm is done, and the longer step with the left foot. The man behind you has now set his mind on pushing forward his weapon, and he cannot check this tendency, nor the inertia of his body moving forward. Fig. 52 shows how natural it is for him to complete the started pace even if only to bring his left foot nearer to the right. Do not act jerkily and he will do this and so come into the best position to enable you to throw your right arm round his neck in the usual way as shown in Fig. 53; finish as shown in Figs. 54 and 55. You should of course proceed so that the result is obtained independently of the opponent completing his pace or not.

Repeat a dozen times, then read the text again, and above all attentively scrutinise the illustrations, then proceed with another twenty repetitions.

Any movement of the body when described sounds complicated. That is where demonstration is a great help as it brings everything into a clear perspective. However, after a few trials you should succeed in fusing all the details into a simple purposeful action.

This movement helps you to turn the tables on your other-

FIG. 51.

FIG. 52.

wise complete master in a situation from which you could hardly imagine escape to be possible. Moreover you, unarmed, can bring in a prisoner. So after your opponent has gone through the exercises repeat as many times as you can.

FIG. 53.

In action, some may argue, this is a very risky enterprise. No doubt it is, but after a hundred repetitions you will find yourself prone to argue to the contrary. The thing to remember is that in a position like that shown in Fig. 49 your life is not worth much unless you are prepared to talk and buy your own life at the cost of many of your comrades.

Let us now see the incidental difficulties that may arise in practice due to imperfect action or circumstances.

The point of the bayonet is sharp and will not slip forward even when hardly in contact with your back. If you misjudged

FIG. 54.

the distance or if for any other reason you turned to your left too soon, the bayonet tending forward will penetrate through the clothes, grazing your body. It may even wound you, though obviously this cannot be very serious as the weapon is skimming your body.

Should this happen or, as it did once in training in the conditions shown in Fig. 56, where the scabbard slid through

the belt loop, you cannot apply the usual neck lock, as you are prevented from completing the turn of your body. Take hold of the rifle as shown in the Fig. 56, put your right foot short on the ground, lifting the left foot off the ground. To get the right idea of how the movement is done look back to Fig. 51 and imagine Fig. 56 being the continuation of it.

FIG. 55.

From standing on your left foot, Fig. 51, stamp your right forcibly down in place of the left foot lifted off the ground ; it is somewhat of a hop from one foot to the other. The body should be kept straight in the hips, the head and shoulders thrown back to the right corner so that your left thigh is horizontal (Fig. 67 shows this instant clearly) and shoot out your left foot from the knee as shown inFig. 57.

It is obvious that you cannot try out the effect of the last act even if your movement is smooth and you must take great care that it does not happen by itself through slackened attention or excessive playfulness.

Try a dozen times and change positions as customary.

FIG. 56.

FIG. 57.

REPEAT the two movements of the last lesson.

The second movement was necessary because of a mechanical obstacle preventing you from turning sufficiently to your left. If for any reason your turning is delayed so that when it is completed you are in a position similar to that

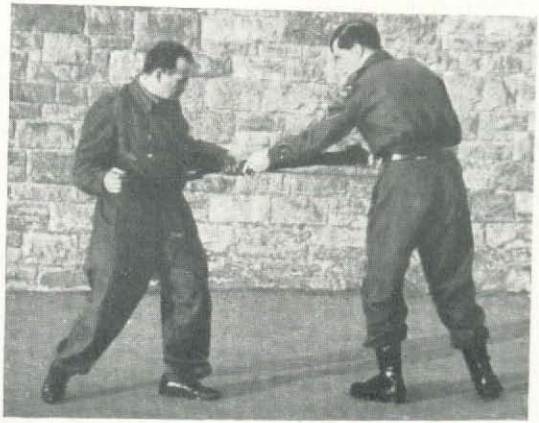

FIG. 58.

shown in Fig. 58, from which it is not handy to secure the usual lock on the neck, get hold of the rifle with your left hand (see illustration). Catch any part of his kit nearest to shoulder or as shown in Fig. 59. At the same time lift your right foot and stamp it down at the back of his left knee, pulling with your right hand in the direction of your right elbow.

Stamping your foot as shown in Fig. 60 will obviously dislocate the knee joint. In training press your foot progressively just behind the knee so as to bend it only, and force your opponent to kneel on it as in Fig. 61.

Great care must be taken not to be too efficient, especially if you are training in the village hall or similar place, where

FIG. 59.

the wooden floor, intended to accommodate dancers, is slippery and likely to produce sprains. If in addition to the waxed floor you are wearing your iron clad boots, you have all that is necessary to get into trouble.

Having brought the opponent on to his knee, let go the hold with your right hand and throw it around his neck, securing the usual neck lock as in Fig. 61.

In training it is impossible to complete the movement, *i.e.*, to bring the opponent on to his back so that his belt touches the ground and then push his head forward as in Figs. 5, 14 or 16. It is easy to realise that any further urge backwards applied to the kneeling man, in Fig. 61, unless purposely done so slowly as to enable him to disengage

FIG. 60.

his left knee, will damage this beyond repair. In fact, even in action, there is no need to go further than securing the lock as in Fig. 61 if there is no other danger lurking near you.

Repeat slowly a dozen times.

On close examination of the figures you will notice that this last movement is possible only if the opponent pressed his bayonet forward, thus advancing his left foot as in Fig.

60. If your movement is round, smooth and simple, as it should be if you have been practising properly all along, you may find yourself turning too rapidly, completing your rotation before the opponent has the leisure to realise what is happening. If this happens you will find yourself in the position shown in Fig. 62, where the opponent has hardly

FIG. 61.

had time to move, let alone advance his left foot. Close your hand on the rifle as in the figure, bend your right elbow, bringing your right hand, held flat, towards your left shoulder and deal out a vigorous blow with the outer border of it against his throat at the Adam's Apple. (Fig. 63).

Pay attention to your left hand gripping the rifle. This act seems superfluous at first sight—it is on the contrary

very important as it keeps your opponent away from you at a fixed distance. Any attempt on his part to advance or to recede carries you with him, automatically keeping you at the best striking distance. It also makes the weapon as much yours as his.

The blow must be a sharp and swift swing producing a

FIG. 62.

cut as if with a sword. The soft padded edge of your hand between the small finger and wrist, is the part that comes in contact and produces the blow.

Needless to say, do not hit with any power unless your life is really at stake, for you may intend to deal just a little blow, but if your movements are anything like approaching natural speed of execution your opponent is falling on to

your hand with a certain velocity which you may not have taken into account.

Repeat a dozen times and change places with your opponent.

FIG. 63.

In the introduction it is pointed out that among the advantages of a unique movement are the restricted choice and the absence of having to make a decision before using it. On examining the four ways in which we have learned to attack an opponent forcing you forward at the point of his bayonet, namely, the normal neck lock, the kick, the knee crushing ending with a neck lock, and the last, the cut at the Adam's Apple, you may realise what was meant by difficulty of choice. Which movement are you going to use? Will you

make up your mind to use one of them before you start turning or will you turn and take a chance? These and other questions are probably creeping into your mind.

There are two ways of settling them.

The first is training. But sufficient time must be allowed for that purpose, so that the movements become automatic. This solution will hardly satisfy you, neither does it go with the rapid "first-aid" course we set out to provide.

The second is what I have adopted in practice. Having tried the four different ways open to you after the twist of the body to the left, which puts you out of the way of the bayonet and closer to the opponent, so that another thrust is impossible, unless the opponent withdraws at least one pace, make up your mind which of the four you prefer. Forget the others and practise only the one you prefer.

My advice is to stick to the neck lock in the first place and learn the kick for a case of emergency only, as explained originally.

It should be borne in mind that if your opponent does not rely entirely on his weapon and tries to rid himself of it at the slightest pretext, he can take up a line of action similar to yours. That is why you should train, and the exercises were so devised that the shortest possible time elapses between your first move and the opponent's disablement. In practice a soldier parts with his weapon reluctantly, especially while making use of it, and unless he knows that it is a hindrance more than a weapon when attacking you, he will be loath to part with it. Moreover, if he does throw it away, equality of opportunity is achieved in an otherwise hopeless situation.

The value of what you have learned is thus standing out clearly: it is better than having a rifle and bayonet prodding at the back. You can hardly expect to achieve more than this.

NINTH LESSON

REPEAT the movements of the previous lesson.

Stand facing your opponent, who tries to thrust his scabbard-covered bayonet into your stomach. Let him behave in a friendly mood while you are acquiring the

FIG. 64.

rudiments of the movements. He can increase the weight of his attack when you have learned how to deal with it.

When the point of the bayonet is three or four inches from you, shift it over to your right as shown in Fig. 64, stepping forward somewhat to your left with your left foot. Observe the figure and note the slight turn of the hips to

your right. This again places your body in an inclined position relative to the weapon. It was perpendicular to your abdomen, when you faced your opponent; it is now almost parallel to the line of your shoulders in the Fig. 64.

Repeat this movement twenty times at least until you feel

FIG. 65.

you can avoid the point of the scabbard even when your opponent tries hard to touch you.

Starting again from the facing position, hardly raise your heels from the ground in expectation of the thrust. Shift the weapon to your right as before with a short smooth swing of your arm, stepping forward with your right foot turned outwards as far as you can. Fig. 65 shows this position; note also that the contact with the weapon is made with the inside of the fore-arm, which is padded and can take quite

a considerable shock without pain. If the opponent is small compared with yourself and you feel it more convenient for you, any part of the inside of the wrist, fore-arm or even the palm can be used. Note that the hand is held flat, the thumb along the other fingers. You must not, of course, try to take

FIG. 66.

hold of the bayonet; all that is required is a mere push with a smooth swing of the left arm over to your right.

Bearing these remarks in mind, repeat the movement as shown in Fig. 65 several times and let your opponent take your place as usual.

Start again from the facing position, step forward with the right foot turned outwards, while shifting over the bayonet to the right (Fig. 65): bring your weight on to the right foot, and take hold of the rifle as shown in Fig. 66. Observe the

position of the left arm after the bayonet has been deflected from its course to your right. Note that the sooner you withdraw the left arm from following the rifle, once it is shifted, the easier it is to proceed.

Now try again, this time stamping down your right foot

FIG. 67.

and raising your left leg as shown in Fig. 67. Observe the position of the body in the figure.

Try just to step into the position shown in Fig. 67 starting from normal standing position. Step forward with the right foot turned outwards (Fig. 65), stamping it forcibly on to the ground, lifting the left foot almost simultaneously to the position shown in Fig. 67. After a few trials you will find and appreciate the stability you gain through standing on one foot.

Having admitted the kick with the foot once in a previous lesson, there is no reason why we should not make the best

of this movement. Little imagination is necessary to see that stretching the raised leg will bring the point of the foot against a very sensitive part of the opponent's body and will make him unfit for further combat.

It seems hardly necessary to warn you against trying to kick out and hit your opponent with the foot even if only gently.

FIG. 68.

Repeat from the start a dozen times and then do the attacking for your opponent's benefit.

If you have examined the figures closely you will have certainly noticed that in Fig. 67 the man thrusting the bayonet throws out his left foot forward, whereas in Fig. 65 it is his right foot that does it.

Both are possible, and in fact taught in bayonet training. You will find, however, that most people using the bayonet step with the left foot forward, which is the case shown in Figs. 64, 65, 66 and 67.

To meet the other case let your opponent thrust his weapon stepping forward with his right foot as in Fig. 68, from which you learn also that little is changed in your proceedings, that you still shift the weapon over to your right, stepping out with your left foot.

FIG. 69.

Fig. 69 shows the continuation of your movement, shifting your balance on to your left foot while the right hand takes hold of the rifle; after that Fig. 70 is self-explanatory, showing again the well balanced position on one foot.

Repeat this last movement several times and let your opponent attack regularly, alternating the thrust, once with his left foot forward and next with his right foot forward. Then do the same for him.

The movements of this lesson are easy and effective, as you have satisfied yourself, even if the man with the bayonet attacks as swiftly as he can, but starts only a pace or two from you. Such a situation presents itself when being challenged by an opponent or otherwise being surprised by him.

FIG. 70.

If on the other hand the opponent dashes at you from a distance, gathering speed and momentum, the weight of his attack makes it more and more difficult to maintain balance while kicking and frequent misses occur. If you happen to know other methods of parrying a bayonet thrust try them out in these extreme conditions of speed and dash. You will probably arrive at the same conclusion to which experience has led me, *i.e.*, they become more or less ineffective.

It does not follow that an instructor or a well trained man is bound to fail, as body and the mind are influenced by long experience and he might succeed where you fail; so does the trapeze artist after long training. Even then most of them die sooner or later just because they missed their trick only once and just by a fraction of an inch.

Ordinary people are unable to persevere although they know they ought to and decide to. Tricks that need long and continuous training are in their case as useless as if they did not exist.

Now try this ; let your opponent dash at you from four or five paces away. Be ready to move forward and to your left, while knocking the bayonet over to your right, as in Fig. 64, with open hand as customary, and secure our fundamental lock on his neck with your right fore-arm thrown around it as usual.

It may sound impracticable on first reading, yet it works with most people who have followed the instructions and practised all along as shown. The opponent when really dashing forward advances at least one pace while his bayonet is knocked out of your way, then stops, " waiting " for your lock on his undefended neck.

Experience derived from actual training of units, shows that on the ninth lesson, after a few trials the number of successes rapidly approaches the number of attempts.

Try then a dozen times and then let your opponent start dashing from farther away until he reaches a point where distance does not add anything to the weight of his attack. As usual give him a chance too.

TENTH LESSON

REPEAT the last lesson a dozen times each movement.

Look back at Fig. 65. It is easy to infer that a well-trained man could, on finding the point of his bayonet deviated by your left arm, make use of the butt of his rifle and knock you on your head or face with it. During the exercises of the

FIG. 71.

last lesson you may have found that you could do so. Knowing what the unarmed victim is going to undertake, following up with a hard hit of the butt as attempted in Fig. 71 is almost spontaneous.

In practice such a possibility is almost excluded; at least it is highly improbable that a man thrusting his bayonet at an unarmed man is mentally prepared to fail and have

to defend himself. Even if he succeeded in realising the danger, he has too short notice for action.

We have learned to stamp the right foot and kick with the left simultaneously or almost, so as to meet and forestall such action.

FIG. 72.

Nevertheless, in fighting, even the highly improbable may happen and we are going to act so that nothing is left to chance.

Observe Figs. 66 and 67 and note the position of the left arm of the defender. If for any reason the kick is late or misplaced and the butt is swung at you as in Fig. 71, turn the palm of your left hand towards the opponent and check its movement with the fleshy, padded part of the fore-arm. We have already explained on a previous occasion that this

part of the arm can withstand quite a hefty shock without damage or pain.

To make sure of this, let your opponent try to hit you as shown in Fig. 71. Check his movement as described. Let him go easy while you get the knack of turning the palm and

FIG. 73.

fore-arm towards the butt so that the inside of the fore-arm comes in contact with the weapon. Be careful in the first trials, for should the butt meet the ulna the weaker of the two will break. If you turned your fore-arm properly as shown in Fig. 71 and brought it against the butt so that the brunt of the impact is carried by the middle of the fore-arm as shown in Fig. 72 you will find after a few trials that you can check the full swing of any powerful knock without damage.

Try a dozen times until you know that you can do it;

again, being careful to avoid the impact of the weapon at the bony parts of your fore-arm, *i.e.*, wrist and elbow.

Now let the opponent thrust his bayonet forward and follow up with a blow of the butt to your head as in Fig. 71. Proceeding as usual, push the bayonet over to your right (Fig. 65), stepping forward with your right foot, the toes

FIG. 74.

being turned outwards (see Fig. 66). It has been insisted, in the previous lesson, that you should push over the bayonet with a short sharp swing of the left fore-arm and immediately lift it to the position shown in Fig. 65, the right hand taking hold of the rifle. You are thus prepared automatically for the next move of your opponent, however unlikely it may be.

Check the falling blow as in Fig. 72 and finish as in Fig. 73.

After a few trials you will find no difficulty in parrying the attack with the butt at your head even if your opponent only

FIG. 75.

FIG. 76.

feints thrusting the bayonet and relies mainly on the blow of the butt to destroy you.

To complete the wide and various possibilities of the neck lock let your opponent go on all fours and approaching from behind, his right, or his left as in Fig. 74, throw your forearm round his neck as shown in Fig. 75, tighten your lock and roll over his right shoulder to find yourself in the familiar position shown in Fig. 76.

Be careful to tighten your arms before weighing over to the right so that you roll over and do not fall on your side without your opponent with you, for if this happens, not only will you be unable to carry out your intention but you will fall heavily on your right hip.

The application of the neck lock in such conditions may be useful in case your opponent falls from the sky near enough for you to close up before he disentangles himself from his parachute and fires at you.

If his head is nearest to you it would of course be a waste of precious time to turn round into the position of Fig. 74. Slide your right arm under his chin, bending your knees so as to make your abdomen press the top of his head as shown in Fig. 77.

Repeat this movement, pressing with your right wrist against his throat, while sliding it under his chin, so that when this is done his head is twisted as shown in the illustration. This result is achieved only if your abdomen exerts constant pressure on the top of his head, while sliding your right arm into position.

It is difficult to show the position of the wrist under his chin in the circumstances, but it is easy to understand that it is the hard, bony edge of the radius that bears against his throat.

Clasp your hands in the usual manner as shown in Fig. 78, tighten your arms and he is forced to lift his hands from the

FIG. 77.

FIG. 78.

ground. If your abdomen presses on the top of his head as in the illustration the lock is already proving its effect.

Note the twisted position of his head, his eyes and face turned to your left. If you have not achieved this twist you had better start afresh until you have done so, then lift him from the ground by pushing your hips forward so as to

FIG. 79.

increase the pressure on his head, at the same time straightening your body to the vertical position, with your arms held tightly to your body.

Even if he caught hold of you as shown in Fig. 79, or in any other way, he cannot do very much to save his neck from being broken, if you find it necessary to do so. Should he try to pull at your ankles in order to make you fall, a sudden effort of your body backwards and of the abdomen downwards will make this his last deed.

You must be very careful not to obtain a similar result while training, therefore grip tightly, but don't stiffen your hold nor the body too suddenly. In short, exert the usual control over your movements.

Repeat the movement from the beginning a dozen times and change places with your opponent.

Now, if for any unforeseen reason it happened that your opponent succeeded in getting you off your balance (which is difficult and therefore highly improbable as you had convinced yourself in your last exercises) just roll on to your back, wrap your legs around his waist, hook them and push your hips forward. The result is obvious from the first trial.

The roll on the back, the wrapping of the legs and the hooking are similar to those you have learned previously. Looking back at Figs. 6, 7 and 8 may prove to be useful.

This is the end of our introductory or, as we called it, " first-aid " course. I hope I have convinced you of the importance of slow and thoughtful repetition. So after some time has elapsed read the text once more ; you will discover many important details that you have either discarded as non-essential, superfluous or pedantic, or simply overlooked; then go through the whole course again, this time in full kit.

An introductory course is obviously a limited one. Many questions that a little practice will answer or eliminate altogether, were deliberately not touched. Others, more favourable to our method were treated likewise. For instance, nothing was said about the effectiveness of the lock applied as shown in Figs 5, 14, 42, 55 and others, against opponents heavily clad in winter clothes, thick furs, several pairs of thick socks and felt or fur-padded jack-boots, as used on the Russian front in winter time. Punching, kicking or elaborate locks and twists are obviously not of any use here, while the neck lock is as effective as ever.

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